

ARNOLD

RAPID

FIRE

RAP-UP

OF THE

MOST

EXPLOSIVE

FX FILM

EVER

MADE!

BORN: July 30, 1947, in Graz, Austria. OCCUPATION:

The world's top cinematic superstar. SELECTED

FILMOGRAPHY: 1970: **Hercules Goes Bananas** ■

1976: **Stay Hungry** ■

1984: **The Jayne Mansfield** ■

1980: **Hercules in New York** ■

1985: **Red** ■

1977: **Pumping Iron** ■

1982: **Conan the Barbarian** ■

1987: **The Terminator** ■

1988: **Red Heat** ■

1989: **Conan the Destroyer** ■

1988: **Raw Deal** ■

1988: **Conan the Cop** ■

1986: **Commando** ■

1986: **Running Man** ■

1986: **Sonja** ■

1986: **The Running Man** ■

1986: **Predator** ■

1990: **Total Recall** ■

1990: **Twins** ■

1991: **Terminator 2: Judgement Day** ■

There are two types of people in the world. Some fill their lives with powerful visions about the future. Others have nothing in front of them. They wander around, never knowing what to do. I'm the first kind. I definitely have vision.

When director Jim Cameron asked me to play the Terminator in 1984, everyone around me said, "Don't do it! You shouldn't play a villain!" Because the script was so well written and the character so interesting, I decided to do the film. I knew audiences would realize the Terminator was just a fantasy character. After all, who wouldn't like to walk through walls or be shot at without being hurt?

As it turned out, the film was a hit and a major stepping stone in my career — and I even kept my clothes on throughout the entire piece. Ever since then, I

was asked constantly, no matter how many hit pictures I did, "When are you going to do a sequel?"

When we finally got around to it, it was like going back in time. On the shoot everyone seemed to act and feel the same way, and it was still the same screaming, hectic Jim Cameron set. As before, Jim was very strict, very disciplined, very determined, very effective, and he still wanted to do everything himself. For every little screw that needed to be fixed, he was there with a screwdriver. That's why he never sleeps. The more he does himself, the less he has to worry about miscommunication.

As soon as he said "Cut!", he was another Jim, a much looser guy that sits in the jacuzzi with a bottle of beer and jokes around. But a minute later, he'd run back to watch the dailies and his mood was all business again.

Compared to **The Terminator**, Jim knew much more about how to direct actors in **T2**; I saw much more sophistication there. He also had more experience with big monster scenes with special fx. At the same time, he's also a deep intellectual who puts so much more into his movies than just shoot-'em-up types of things. Like the nuclear holocaust in **T2**. We all imagined how Jim would make it look, but when we actually saw the final product, it sent chills up my spine.

Jim really guided me through. Every movie is a new challenge. You have to be as believable as possible, but **T2** was especially difficult. I had to begin machine-like and then show more human characteristics as we went along. For example, in the beginning, my character's rattling off information like a computer, and as the story goes on, he's engaged in dialogue, interacting with the boy and his mother. This was a difficult and tricky thing to do, especially when we might have been shooting a scene from the end of the movie, five days into the shoot. But Jim always helped me out.

Linda's [Hamilton] part was difficult too. It required her to diet and train severely. Many of the people who have seen the film are amazed not only by the fx and stunts, but Linda's arms and shoulders as well. The only other time I've seen someone so completely transform their body was Sly in the **Rambo** series. In **First Blood**, you see a normal muscular man, and then in **Rambo**, you see someone totally ripped.

It was a smart thing for Linda to do. She doesn't look like some Hollywood starlet playing with a gun; she's totally believable. It's essential in action films

TERMINATOR 2

EXIT

CHWARZENEGGER

today because audiences demand actors look like they could actually do in real life what they're doing on screen.

Eddie Furlong, who plays John Connor, was also believable, even though he had never acted before. I made sure that Eddie knew I was just one of the guys, that we were going to hang out on the set and have a lot of fun. We never talked about the work—I let Jim do that. I was like a big brother. I would give him advice about girls and school. I would tell him, "The more you read, the more people will respect you." So he did his studies every day.

Eddie is an empty sponge, waiting to be filled. I went through this same process with my nephew, who I brought over from Europe when my brother died, and put through UCLA. I taught him the same things I tried to teach

Eddie, the same things I want to teach my own children. You've got to be in shape, and you've got to be smart—then nothing can stop you!

T2 had an incredibly tight schedule, so it was very important to help Eddie keep perspective. On **Total Recall**, we gave our footage to the fx people after the production wrapped. They took between six to eight months to do their job. On **T2** we didn't have that luxury. To complete the movie by July 3, we were forced to send footage to the fx guys the moment we shot it—so they finished the same time we finished shooting.

Making the deadline added to the movie's cost. As far as the budget is concerned, I feel that the audience will get \$30 worth of film for their \$7 ticket. These are the only dollar figures that are important. With all the obstacles

involved, it's really amazing that we only finished 14 days over schedule.

And I was not paid with a jet plane. I think that rumor started when I asked the film's executives to give me advice on which plane I should buy—prices can vary by millions. At least now I can sit back and relax when I travel.

Anyway, the production was very intense. People got so serious, so cramped up about the whole thing. They started feeling that nothing in life was more important than this movie. I just don't feel that way. So by joking and doing my imitations of the Katzenjammer kids imitating me, I tried to keep everybody entertained. I think it helped out.

It's important to remember that acting is a job—a wonderful job, but in the final analysis, just a job.

★ Paul Freeman

PHOTOS: ZADE ROSENTHAL

Schwarzenegger and director Jim Cameron with Eddie Furlong.



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BACK TALK